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THE PICTURE GALLERY. TOPOGRAPHICAL GUIDE.

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THE PICTURE GALLERY.

TOPOGRAPHICAL GUIDE.

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THE ORIGIN OF THE PICTURE GALLERY.

The artistic collections of the Farnese house became the property of Charles of Bourbon, son of Philipp V of Spain and his second wife Elizabeth Farnese, when he was recognised heir to the Duchy of Parma at the death of the Duke Antonio, the last of the house of Farnese (1731). Three years later these collections were destined to embellish our town, as Charles of Bourbon ascended to the throne of Naples and Sicilies, which had been taken from the Emperor Charles VI of Habsbourg.

The first list of the farnesian pictures was supplied by the inventory of the wardrobe of Ranuccio Farnese, compiled in 1587. To the said pictures other 103 were added that had been sent from the Palazzo Farnese of Rome in September 1662. All these constituted the first group of the Gallery of the Palace of the Garden of Parma which contained 937 paintings when the first inventory was compiled about 1680. We do not know if the collections contained in the Roman Palace contributed to the enlarg-

gement of the Parmesian Gallery with other expeditions than that of 1662, but we know that in 1697 134 were catalogued and that others were added from then to 1760.

At the end of the XVIIIth and beginning of the following century the Gallery of the Palace of the Garden was dispersed and scattered amongst the various ducal houses, the pictures mentioned in the inventory of 1680, are only found again in part (together with other new paintings added or not previously registered) in the inventory of the house of the Duke of Parma edited by Stefano Lolli in 1708 and in that of the house of the Fountain made out in the same year.

The list of the pictures handed down to the Farnese in the heritage of the Messrs. Charles Beccaria (1696) of those acquired from churches and monasteries (1710-1716) and from private houses (1710-1721) etc. increase our knowledge of the quantities of pictures possessed by these princes, but the various paintings that have really reached us from these collections we have up to this date no information of the Farnesian papers.

We have an incomplete knowledge of the number of expeditions that have taken place from Parma to Naples; but we know with certainty that not precisely all the pictures that belonged to the Farnese family were taken from their ancient residences. These, previously transported here, were placed in the Royal Palace in 1738, when King Charles started building the first bourbonic Museum in the Royal Park of Capodimonte. This museum was not inaugurated till 1759, as only in that year the first expedition

of objects of art from the Royal Palace of Naples to that of Capodimonte took place, other pictures in that year and in the following were sent from the Palazzo Farnese of Rome. It was owing to the care of Ferdinand IV who succeeded in Naples to his father Charles that the pictures of Capodimonte were considerably improved at the end of the XVIIIth century containing 1783 pictures painted in the year 1799. We note that it did not contain only pictures of farnesian, but also others which must have been acquired in Naples, or been already of bourbonic property, besides others taken from Jesuits and several churches of Naples and Sicily.

In 1798 King Ferdinand, defeated at Civita Castellana by the General Championnet, repaired precipitously to Palermo, and there with several valuable objects transported 14 pictures of the Capodimonte collection. In the following year these came into the possession of the French, who had penetrated to Naples, and a document states that at their departure, it was ascertained that 325 pictures were missing which were only reacquired in part. The Knight Domenico Venuti, a delegate of the Bourbonic Government in Rome, was able to reacquire several in that city, where he was instructed to buy, to augment the value of the Neapolitan collection.

The recuperated or bought pictures from Rome, with others of different origin were put in the Francavilla Palace (now Cellammare) let to the Royal Palace; where Venuti organised a new Gallery, from where the catalogue of 1802 was redacted. Other works of art were added later to this

collection, which we find to-day in the Pinacoteca originating from the Francavilla Palace, although they were not registered in the above catalogue. Meanwhile, in the same year 1802, Venuti returned to Rome to buy other paintings.

In 1806 King Ferdinand ordered that 25 pictures from the Capodimonte Museum and 46 from the Francavilla Palace should be taken and transported to Palermo. Here they were shown to the public and catalogued in 1807. In the same year Joachimo Murat gave orders that all the artistic possessions of Capodimonte and Farnese Palace should be placed in the Palace of the Studi where — according to a plan originated in 1800 — the new Naples Museum was to be erected. During this same period the French King ordered that pictures chosen from the churches of Naples and suppressed monasteries should be taken to the new Museum. In 1815 the Bourbonic Court returned definitely to Naples. King Ferdinand regave to our city the pictures that had been taken in 1798 and 1806, and invited the director Michele Arditi to reorder the collections of the Palace of the Studi, that from then received the name of Bourbonic Museum.

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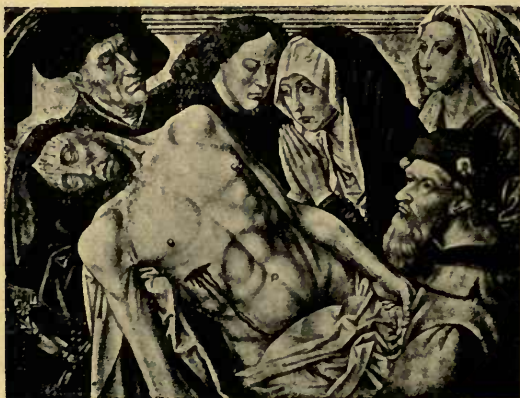
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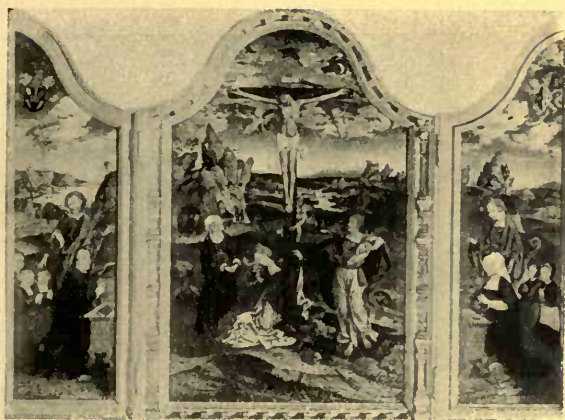


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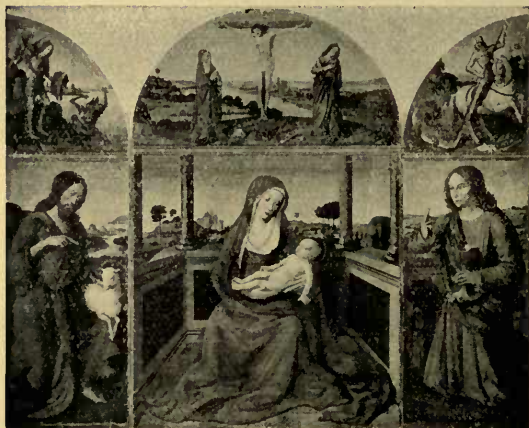


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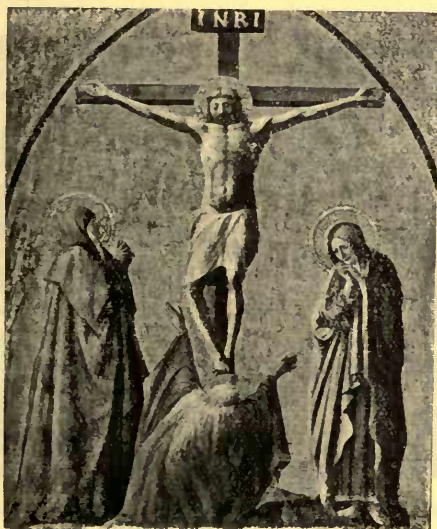


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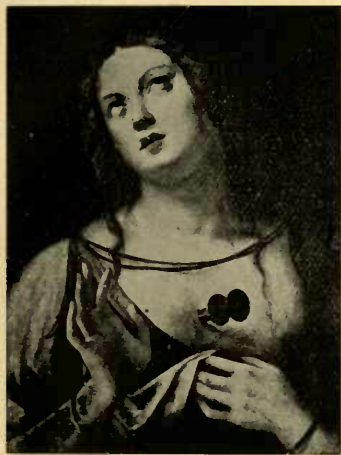


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282. Bernardo Cavallino: *Transit of St. Joseph.*



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303. Giuseppe Recco : *Sea Faune*.



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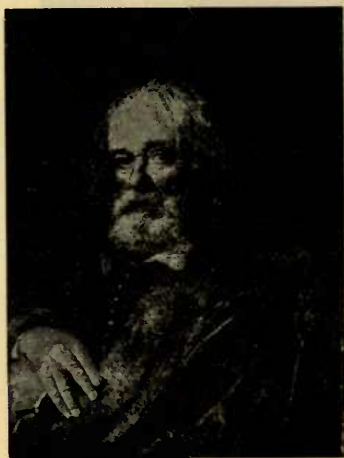


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TABLE 55



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TABLE 64



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194. Mattheus Stomer: *Holy Family.*

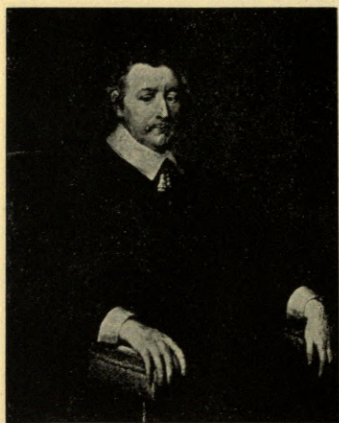


189. Diego Velazquez: *The drunks.*

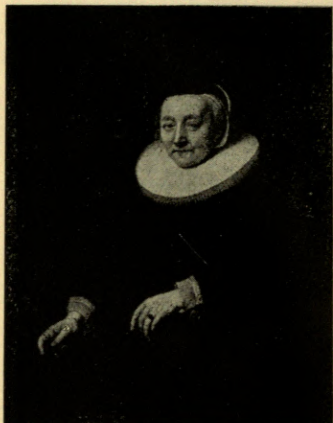


164. J. Beukelaer: *Country market.*

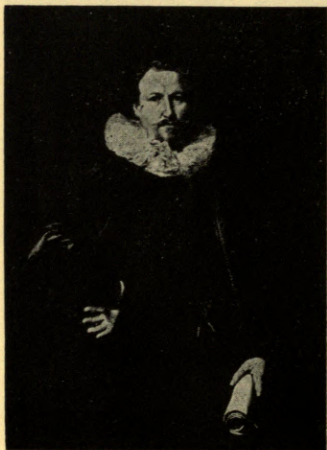
TABLE 65



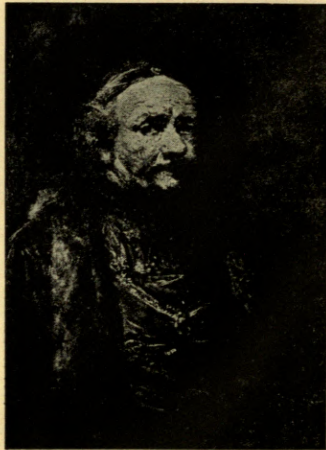
198. C. J. van Ceulen : *Portrait.*



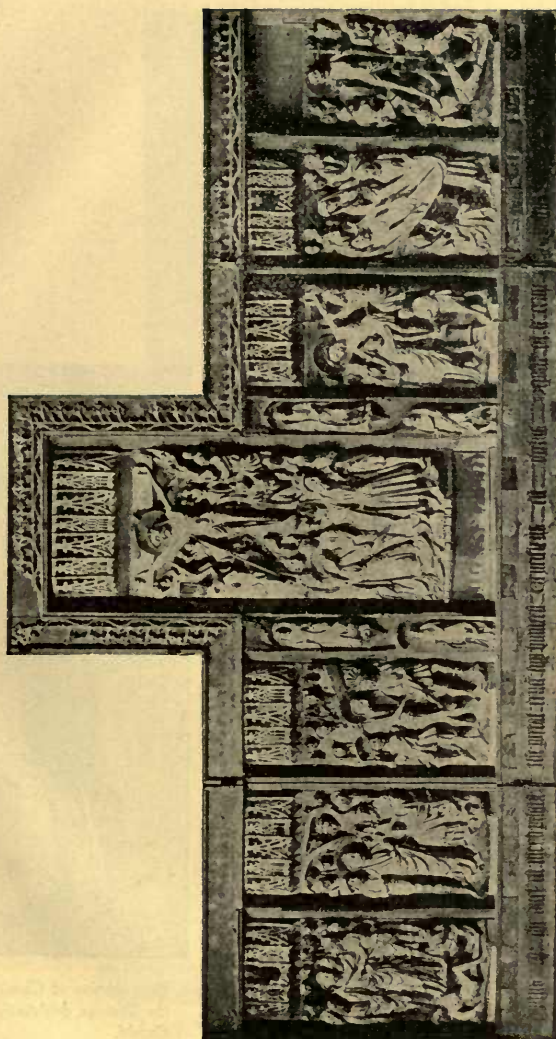
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TABLE 69

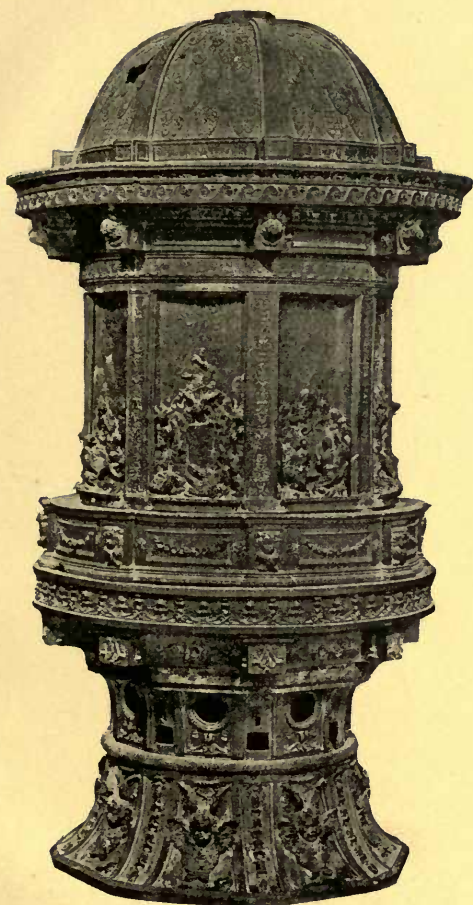


412. Guglielmo della Porta : *Portrait of Paul III Farnese.*



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TABLE 70



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